

CV: Lizzie Thynne

Personal details

Current post:

Professor of Film, appointed September 2001

Skills

Film directing and producing, grant development and assessment; peer reviewing; academic and creative writing; editorial; research management; impact development; teaching (video production, film and media studies); university course evaluation and external examining; promotion reviews and panels; appointment panels; public speaking.

Recent Roles at Sussex

Research Director: Grant Capture, 2020 – 24 – supporting and reviews grant applications and training; fostering intra and inter-university collaborations and partnerships with arts and cultural organizations

Deputy Research Director, 2014 - 18: Impact – developing impact awareness and REF case studies; supporting public engagement activities; running impact training.

Lead for Media Practice – advising on presentation of practice-led work for REF and for grant funding, developing research culture in this area.

Personal website

<https://lizziethynne.co.uk/>

Sussex webpage

<https://profiles.sussex.ac.uk/p107668-lizzie-thynne/about>

Freelance consultant – academic and arts project funding from 2025.

Advising on and reviewing grant applications including cases for support, impact, budgeting, staffing. Experience with applications for AHRC, Leverhulme, UKRI, ACE, British Academy, Horizon Europe, British Council.

External examining

PhD: Universities of: Exeter, 2023; Galway, 2017; Roehampton, 2013; Ulster, 2016; UEL, 2014; Edinburgh College of Art, 2007; Mphil: Bristol, 2013.
MAs: MA Documentary, Goldsmiths, 2017 – 2021; MA Film-making UEL, (2013 – 2016); MA Documentary, Brunel (2008 -2012); MA Documentary Film and Video (from 2006/7) and undergraduate Media Practice within Cultural and Media Studies, (2005 – 2008), UWE .

Academic review and advising

Review of MA Documentary, Roehampton, 2007

Advisor for UCAS, on the Incorporation of the new BTEC National Awards into the UCAS tariff, 2002.

Peer reviewer:

Journals : *Media, Culture and Society*, *Women’s History Review*, *Tulsa Studies in Women’s Literature*; *JMP-Screenworks*, *Media, War and Conflict*; *RUUKKU - Studies in Artistic Research (Finland)*; *Journal for Artistic Research (Netherlands)*, *Academic Quarter (Denmark)*.

	<p>Book publication: EUP, Bloomsbury</p> <p>Funders: Leverhulme Trust, FRNS (Belgium)</p> <p>Promotions: Roehampton, Royal Holloway, Glamorgan; UC Santa Cruz, Aalto.</p> <p>Awards: Judge, BAFTSS Practice research awards, 2025; Docudonna, Italy 2024.</p>
Editorial/ Board membership	<p>Collective member, Feminist Review, 2008 – 2012; Board member, Journal of Media Practice and Education, 2008 – 2016.</p> <p>Feminist Review Trust 2008 - 2014</p>

Education / Qualifications	
1980	BA (Hons) English and Related Literature, University of York.
1982	MA English, University of Sussex.
1982 – 85	Ph.D. research in English and Italian literature, University of Sussex (incomplete as left to take up post as Education Officer at Tyneside Cinema, major regional film theatre)
1988 – 90	PG Diploma in Film and TV Studies University of Sunderland (part-time), Distinction
1990 -91	PG Certificate in Film and TV, Bristol University (production)
Career History	
Feb 2001 – Aug 2001	Senior Lecturer in Media Production, Department of Cultural Studies, University of East London
Sep 1998 – January 2001	Senior Lecturer, Media Arts, London College of Music and Media, Thames Valley University, London
Sep 1997 - Aug 1988	Temporary lecturer in Film and Critical Studies, Napier University, Edinburgh
1989 – 1997	Visiting lecturer in film and media studies at Northumbria, Sunderland and the European Media School, (formerly NE Media Training Centre); freelance professional film-maker, firstly as a TV and film researcher, associate producer and production manager and then as director, producer and writer - see own productions under publications.
Jan 1987 - August 1988	Education Officer, Tyneside Cinema, BFI funded regional cinema
	Duties: planning and co-ordinating public discussions around film and TV, special events, and talks by film-makers, assisted with programming UK's then only Lesbian and Gay Film Festival, 1987

(established 1986). Liaising with community and educational organisations to build audiences. Courses taught: women's/contemporary cinema; in-service media studies for teachers.

May 1985 - August 1986:

Temporary Lecturer in English (16th century to present)
for BA (Hons) Combined Studies, Nene College, Northampton

October 1982 - March 1985:

Visiting Lecturer in English, Sussex University
Tutor in Women's Studies, Brighton WEA and CCE, Sussex

October 1980 - June 1981:

English Language Teacher at The English School, Empoli, Florence

GRANTS AND AWARDS

Awards and distinctions

For *Independent Miss Craigie*, British Association of Film and TV Studies Screen-based Practice Research Award, 2022; Female Eye Film Festival, Toronto: Best Foreign Documentary, 2022; Docudonna, Italy: Best International Documentary, 2023.

For *Brighton Symphony of a City* Honourable Mention, BAFTSS Practice Research Awards, 2016.

Playing a Part: The Story of Claude Cahun, selected for documentary competition, one of 10 selected from 600 entries, Festival International de Films de Femmes, **Creteil**, 2006

After the Revolution, Prix Lesbia, Paris Lesbian Film Festival, 1996

Grants

Principal Investigator *Jill Craigie: Film Pioneer* Arts and Humanities Research Council, **£711, 607** (feC) October 2018 – September 2021 Co-Is: Yvonne Tasker (Leeds)/Sadie Wearing (LSE).

<https://www.jillcraigiefilmpioneer.org/>

FILM PRODUCTION: *Brighton Symphony of a City*, commission for the **Brighton Festival 2016** (with composer Ed Hughes) Film budget: **£12275**

FILM PRODUCTION: *Sisterhood and After: the Women's Liberation Oral History project* (PI: M. Jolly) Role: Video producer and director of 10 short films, **Leverhulme Trust** (May 11 -award end August 2014), 0.2 post for 2 years (May 2011 – May 2013) plus budget of £14472 for films.

FILM PRODUCTION: *Playing a Part : the Story of Claude Cahun*, **Arts and Humanities Research Board**, Feb 2004 – May 2005, **£42905, PI**

FILM PRODUCTION: *Playing a Part: the Story of Claude Cahun*, **Jersey Arts** May 2004 – October 2004, **£2000, PI**

FILM PRODUCTION: *Playing a Part: the Story of Claude Cahun* Contribution in kind- reduction to image reproduction rights charges, **Jersey Heritage Trust, PI**

FILM SUBTITLING AND REVERSIONING FOR GALLERY DISPLAY *Playing a Part: the Story of Claude Cahun* **600€ from Les Amis de la Musée des Beaux Arts de Nantes & 664€ from Jeu de Paume, PI**

FILM SUBTITLING: *Playing a Part: the Story of Claude Cahun* subtling in Catalan, **La Virreina Centre de L'imatge, Barcelona, in kind 1500€ , PI**

TEACHING PROJECT: LEARNING RESEARCH FOR MEDIA PRACTICE, ADC-LTSN - Jan 2003 – Aug 2003, £4,948 PI

Broadcast /Arts funding for films as director/producer

FILM EXHIBITION: British Council support for presentation of *Playing a Part* at Festival International de Films De Femmes, Creteil, 2006

PRODUCTION FUNDING: Channel 4 for *After the Revolution*, 1994 and *Child of Mine* 1996

PRODUCTION DEVELOPMENT FUNDING *The Burning Times*, Script, Northern Arts, 1992 (£5,000)

FILMS

[Independent Miss Craigie](#), Producer/Director 2021, 93 Minutes, 2021

Some time after her death, film director Jill Craigie (1911- 99), re-opens an old suitcase, prompting memories of the extraordinary life and loves of this forceful, charismatic woman, whose work has been long neglected. Craigie was one of the first women to direct documentaries. Working outside the British Documentary Movement in the 1940s and early 1950s, her films such as **To Be Woman** (1951), on equal pay, and **Out of Chaos** (1944), the first film about artists at work, featuring Henry Moore and Paul Nash, tackled new subjects for the cinema through a unique blend of drama, polemic and humour.

[Independent Miss Craigie](#) uses the director's unseen papers, and her films, to reveal her energetic struggles to get her radical projects made and distributed, including her last one, on the Yugoslav conflict, made when she was 83, with her husband, former Labour leader, Michael Foot Funded by the Arts and Humanities Research Council.

[Brighton: Symphony of a City](#), Producer/Director. 48 minutes, 2016

Commissioned for the Brighton Festival, a major international arts festival as a live music/film event, premiered at the Brighton Dome 11 May 2016. This project re-interprets 'the city symphony', a key film genre of the silent era through a collaboration between myself as director and Ed Hughes as composer. Other performances with live orchestra: ACCA, 7 October 2015; Brighton Fringe, May 2018. featured in 'Brighton: Film City' exhibition, 11 - 27 November 2016, CineCity: the Brighton Film Festival.

Released on DVD **Metier, February 2018** with associated cinema screenings at Greenwich PH, Duke of York's, Cinema Museum, London and in [Screenworks](#) vol 7, 2017.

Playing a Part: The Story of Claude Cahun – experimental biographical film on the life and work of Claude Cahun, surrealist photographer (1894 – 1954), DVD, 2004, 45 minutes. Producer/Director

The film illuminates the artist's interrogation of self-portrait through the reflexive use of *mise-en-scène*, performance and structure and provides new insight into the relation between her creative work, her unique Resistance activities and the significance of her female partnership to her art.

Supported by Arts and Humanities Research Council, Jersey Arts and the University of Sussex.

For other screenings and comments/reviews please see my website:

<http://lizziethynne.co.uk/playing-a-part/playing-a-part-selected-screenings/>

<http://lizziethynne.co.uk/comments-on-playing-a-part/>

On The Border, Documentary, 56 minutes, 2012

<http://jmpscreenworks.com/?pid=thynne>

An experimental, auto-ethnographic documentary which evokes the inter-subjectivity of all biography through a particular family history.

Other Productions as director

- 2013 Ten short films for [Sisterhood and After: The Women's Liberation Oral History project](#).
Funded by the Levehulme Trust. Presentations: 'The Long March to Equality' The Women's Library, 2012; Women's History Network conference, 2011; Lesbian Lives, Brighton University, 2012; 'Shoulder to Shoulder event', Birkbeck May 2014.
- 2010 Producer/Director *Surrealist Picnic II, 4'* Premiered as part of 'Dark Formations', King's Place
- 1996 Producer/Director *Child Of Mine* partly observational doc following a custody battle, Fresh Films (Scotland for Channel Four) Featured article in 'The Observer' 26/9/96, 'Daily Mail', 27/9/96
Festivals include: Paris International Lesbian and Feminist Film Festival 1997; San Francisco Lesbian and Gay Film Festival 1997; Figuera Da Foz 1996; Berlin International Gay and Lesbian Film Festival; Visibilia, Bologna, 1997; Festivale Internazionale de Cinema GayLesbico di Milano 1996; Melbourne Queer Film Festival with tour to other Australian cities 1997
1996 Producer/Director/Camera (with Nicky West) *The House* Hi8, 16 mins, on a journey to search for my mother's childhood home in Russia. For 'Divers Memories', an international group installation at Lieksa Museum Finland, May 1996 September, Curator: Chris Dorsett; Zone Gallery Newcastle, 1996.
- 1995 Co-producer *Little India* Dir: Jacquie Lawrence
Drama, Ipso Facto Films, Newcastle for New Voices,
Tyne TeesTV/YorkshireTV/Granada Beta, 25mins
Short drama about young Asian woman's bid for independence.
- 1994 Director *After the Revolution*
Explores gay experience in a former Communist country using juxtaposition of propaganda film and personal accounts.
Piranha Productions for Out, Channel 4 (BETA/Hi8, 26 mins)

Other Freelance Film and TV work

- 1995 Associate Producer *One More Push* Dir: Pratibha Parmar
on a disabled midwife's journey through antenatal care and delivery
Mental Health Media for Inside Out, Channel 4
- 1995 Associate Producer *Abandoned babies* Dir: Ann Hawker
Twenty Twenty Television for Witness, Channel Four
Production Manager Hazard Dir: Martin Spence
Interactive training CD on health and safety in English and German
Trade Films, Gateshead.
Associate Producer Item on E. Durham Enterprise Zone
A19 Films, Sunderland, for Channel 4 News
Production Manager *The Colour of Britain* Dir: Pratibha Parmar
on Asian artists, Hauer Rawlence for Critical Eye, Channel Four Arts Council, 16mm, 50'
- 1993 Researcher (Development) *Children of Communism*
BBC South. Dir: Penny Woolcock
Researcher *Let's do something arty*
youth arts documentary with Hi8 inserts by contributors, Tyne Tees TV

Director of recorded items and researcher, *Raising the Roof*
live OB on youth self-build, Black Hill for Gimme Shelter, Channel Four.

Researcher *Head to Head* Dir: Chris Rees
live audience discussion programme, Zenith North for Tyne Tees TV.

Researcher *Out on strike* Dir: Jacquie Lawrence
about two miners' wives who fell in love during the miners' strike.
My Aunt Fanny Films, Newcastle for Summer's Out, Channel Four.

1992 Writer *The Burning Times*
experimental drama doc. on 17th cent. witch hunt, Northern Arts award.

Writer *The Knight's Tale*
short fantastic drama adapted from medieval fairy tale.

Researcher *Working Class Dykes from Hell*
on working class women's experiences of sexuality My Aunt Fanny Films for Out, C4
Dir: Jacquie Lawrence

Production Manager *Journey through Sound* Dir: Carolyn Reid
short drama about a day in the life of a deaf woman, Village Films, BFI/Channel Four
16mm

1991 Assistant to Billie Whitelaw. *Firm Friends* Dir: David Hayman
drama series, Zenith/Tyne Tees TV.

1990 Co-writer/Researcher *Dressing Up* Dir: Penny Woolcock
Development of drama doc. script on the history of drag, Glass Fish for Arts Council/Channel
Four.

Writing

Refereed Articles

(2024) '[Documentary and the Question of Knowledge](#)': *Ruthless Times, Songs of Care*, *Academic Quarter*, 27

(2021) '[Independent Miss Craigie: Narration and the Archive in a Documentary Biopic](#)' in special issue of the [Journal of British Cinema and Television](#), 18:4, 2021: *Jill Craigie and Women in British Documentary Film Cultures 1930 – 55*, eds. Yvonne Tasker, Sadie Wearing and Hollie Price.

(2019) 'Unraveling Family Fictions: *Stories We Tell, Daughter Rite and My Life Without Me*' In: Marchevska, E (ed.) [The Maternal in creative work: intergenerational discussions on motherhood](#) Taylor Francis, London, UK.

(2011) 'Ethics, politics and representation in *Child of Mine*, a television documentary on lesbian parenting', [Jump Cut](#) 53 (online publication 17 pages)

(2010a) Lizzie Thynne 'Constructing a film biography of Claude Cahun and Marcel Moore' in Vincent Broqua and Guillaume Marché eds. [L'épuisement du biographique?](#) Newcastle: Cambridge Scholars Publishing

(2010b) 'Indirect Action: politics and the subversion of identity in Claude Cahun and Marcel Moore's resistance to the Occupation of Jersey' [Papers of Surrealism](#), 8 (online publication, 24 pages) Published by the Centre for the Study of Surrealism.

'Beyond Representation: Claude Cahun's Monstrous Mischief- Making' in *History of Photography* Vol.29 No.2 Summer 2005 (with Lou Bailey) pp. 135 – 148 ISBN0308-7298

(2007) 'Action Indirecte: politique, identité et subversion chez Claude Cahun et Marcel Moore dans la résistance contre l'occupation nazie de Jersey' in Andrea Oberhuber (ed) [Claude Cahun: contexte, posture, filiation: pour une esthétique de l'entre-deux, Paragraphes, no. 27](#) pp.61-84 ISSN 0843-5235

(2002) 'Claude Cahun: an experimental biopic' [Journal of Media Practice](#)

(2000) 'Women in Television in the Multi-Channel Age', in [Feminist Review](#), no 64, Millenium Issue: One Step Beyond?

Other publications

(2018) [Memory, subjectivity and maternal histories in Un'Ora Sola Ti Vorrei \(2005\), Histoire d'un Secret \(2003\) and On the Border \(2012\)](#). In: Arnolde-De Simine, Silke and Leal, Joanne (eds.) Picturing the family: media, narrative, memory. Bloomsbury Academic, London, UK, pp. 41-65. ISBN 9781474283618

(2014) *Voices in Movement*, a multi-channel sound installation which innovates in presenting oral history through 'relays' where voices are montaged to connect different individual experiences within sequences. Highlights the relations between childhood experience and later feminist politics from contributors to the Women's Liberation movement using creative mix of voice, music and sound effects. Previewed at Creativity Zone, Sussex 4 April, 2014. To be shown in group show at Peltz gallery, London from 3 July – 25 July 2014.

(2011) (with Nadjé Al-Ali), An interview with Kim Longinotto, [Feminist Review](#)

(2009) 'Surely you are not claiming to be more homosexual than I?': Claude Cahun and Oscar Wilde' in Joe Bristow ed. [The Making of a Legend: Oscar Wilde and Modern Culture](#) Ohio UP

(2009) Adams, John, Bacon, Jane and Thynne, Lizzie 'Peer review and criteria: a discussion' Ludivine Allegue, Simon Jones, Baz Kershaw and Angela Piccini eds. [Practice-as-research in performance and screen](#) (Edited book and dvd) Palgrave Macmillan plus individual catalogue entry p.228 and dvd extract for my film 'Playing a Part'.

(2007) '[Réinventer le réel: Les femmes cinéastes britanniques aujourd'hui](#),' introduction to 'So British!', Festival International de Film de Femmes Créteil catalogue

(2006) "'A comic monster of revue": Sister George, Beryl Reid and the performance of lesbianism' in Robin Griffiths(ed) [British Queer Cinema](#), Routledge, pp.91 -104, ISBN 10-415-30778

(2000) 'Being Seen: "the lesbian" in British television drama' in Linda Anderson and David Alderson eds. [Territories of Desire: Refiguring Contemporary Boundaries Manchester](#) pp. 202- 212 ISBN 719057604 and in Lynne Pearce and Jackie Stacey eds. *Romance Re-visited* Lawrence and Wishart

(1995) 'The Space Between: Mothers and Daughters in *Anne Trister*' in Tamsin Wilton (ed) *Immortal, Invisible: Lesbians and the Moving Image*

'Media Transformations' (issue co-edited with Nadjé Al-Ali) [Feminist Review](#), 99, 2011 (154 pages) <http://www.palgrave-journals.com/fr/journal/v99/n1/full/fr201148a.html> (editorial)

'Mediated Memories' (edited issue with Adrian Goycoolea) *Journal of Media Practice*, vol 11, issue 3, 2010

[Feminist Review](#), 92, 2009 (co-edited with Irene Gedalof)

External PhD examining

Barbara Santi 'King for a Day: A Documentary Exploring Archive Film, Community collaboration and Cornish Cultural Identity through Padstow's May Day Tradition', Exeter, 2022

Hilary Dully 'Balance, Binary debate and Missing Women: A Discourse Analysis and Creative Response to 30 years of the Abortion Debate 1983 – 2013', University of Galway, 2017

Jo Neylin, 'A Jornada: Narrative in Migration Between Brazil and Ireland'. University of Ulster, 2016

Jill Daniels 'A View from the Border; Experiments in Independent Film-making' UEL, 2014

Holly Giesman 'Encounters in Authenticity', Roehampton, 2013

Dana Cooley 'The Art of Getting Lost; Reeling through Benjamin', Edinburgh College of Art, 2007;

MPhil Xue Wang, Bristol, 2013.

PhD Supervision:

Completions: Ramsey, 2024 (CHASE supported); Fuser, 2019 CAPES, Brazilian scholarship, 50/50 supervision with R. Galt (external)

Droth, 2014 (AHRC supported, completed on time, 50/50 supervision with M.Jolly);

Magness 2013 (50/50 supervision with T. Austin, self-funded).

Teaching:

Devised and started the MA in Digital Documentary at Sussex in 2007; I led this MA and co-convened the sister MA Journalism and Documentary Practice 2007 – 2018 (stepped down to lead *Jill Craigie: Film Pioneer*, major research project – see below).

The MA Digital Documentary course was the first practice-led MA in the School, setting a model for subsequent practice MAs at Sussex. I wrote three core modules for the MA Digital Documentary – 'Documentary Practice', 'Short Documentary'; 'Approaches to Documentary' which were effectively shared, as appropriate, with other MAs including the MA Media Practice for International Development and MA Film Studies, providing a strong basis for studies in documentary practice and theory for taught postgraduates across the School. These were updated and reviewed to enhance assessments, tailoring them more to the degree aims (e.g. through the introduction of video essays) and to reflect changing professional practices (such as the use of crowdfunding and social media in producing and promoting work). Students on the MA won the School's prizes including MA project prize *and* the dissertation prize in 2017, reflecting its focus on both practical and theoretical study, which made it distinctive in comparison with some more vocational offerings at other universities. As the last external noted at the conclusion of his 4-year tenure, 'support for the development of students' critical understanding of documentary practice is outstanding, as evidenced from module documentation, including lesson plans and reading lists, and the students' written work'. (EE report, October 2018).

Some student feedback: 'As a more mature student Lizzie was very helpful in getting me readjusted to learning after all these years. The course was very informative and Lizzie managed to get the class to all participate. When asked there was nothing I would change about the course'. (Anon comment); 'Being your student is the best experience and memory I have of the UK. I am a scriptwriter in a commercial film company now. All the knowledge about film and documentary I learnt from you is really useful for my work' (personal email); 'just wanted to say

thank you for a great MA, I'm so happy I did it and feel so much more confident in my ability than before - hopefully what I've learnt will only lead to making more documentaries!' (Personal email)

I established the PhD by Media Practice (now Critical and Creative Practice), contributing to the development of practice-led research in the media field.

I led the establishment of the BA in Media Practice and Theory (now BA Media Production) when I started at Sussex in 2001, professionalizing course design and documentation in the practice area of the department to bring it in line with comparable programmes elsewhere; updated and expanded practice teaching to include digital media, photography and film drama instead of only video

I served as Head of Media Practice and Convener of BA MPT from 2005 to 2008, building the profile of the degree, helping to recruit the expanded staff base and serving on Department committees (Teaching and Learning, Research, Staff/Student Liaison)

I led the development of the Media Practice facilities to provide resources for multiple media (2001- 03)

I initiated the first MA degree show and coordinated this in various forms, 2007 – 2018). I established a well-received series of MA masterclasses presented by practitioners for MA students and ran it for 4 years (2010 – 2014), enhancing the vocational aspects of the post-graduate offer.

Academic and Professional memberships and networks:

- Invited member, Steering committee, Women's Film and Television History network, UK and Ireland, 2023 – present.
- Former Joint coordinator of Family Ties Network, a group of artists and scholars collaborating on exhibitions and events <http://familytiesnetwork.wordpress.com/>
- Founding board member, *Screenworks*, innovative peer-reviewed online publication of practice research in film and screen media (2006 – present)
- Member of MeCCSA, Women in Film and Television History network, Women's History Network, British Association of Film and Television Studies
- Invited Board member, *Reframe* (2012 – present), in-house journal
- Founding Executive Board member of Association of Media Practice Educators (AMPE), 1998 – 2003

At Sussex: member of Centres for Life History and Life Writing, Centre for the Study of Sexual Dissidence.

Conference Papers where invited as the keynote speaker:

Invited presentation of *Playing A Part*, 'Colloque International Claude Cahun et Marcel Moore A La Croisee des Approches et Des Disciplines' 25 June 2018, CNRS Site Pouchet, Paris.

Invited presentation of *Playing A Part* 'Surrealism Laid Bare Anew' International Surrealist Symposium, West Dean, 13 May 2005.

Opening Plenary, Practice and Research in Performance International Conference, Bretton Hall, 29 July 2005.

Contribution to Department, School and University: (See also page 1 for recent roles)

- Reviewer for AHRC Impact Acceleration awards, internal selection for major grant competitions (UKRI Future Fellows, Leverhulme Prize); junior research fellowships.
- 2014 - 2018 Deputy Director of Research and Knowledge Exchange for Media, Film and Music, responsible for impact: developing impact case studies, preparation of two internal impact reviews for School, mentoring staff in developing knowledge exchange activities, devising impact strategy for School and managing HEIF budget, managing impact

consultant to track and foster impact activities, liaising with RQI and impact leads across the university, outreach work with local and national arts organizations.

- Research lead for Media Practice subject area (2011 – 13) – assisting with the preparation of REF 2013 submission for this subject, mentoring staff in the presentation of practice-led research.
- PG Research convener (2011 – 2015) selecting PhD applicants for PhD Critical and Creative Practice; contributing to CHASE (Consortium for the Humanities and Arts South East England) bid for AHRC Doctoral Funding
- Internal PhD examiner – Davis (2004), Sultana (2015), Sobron (2018); Alabi-Hundeyin (2023)

Other contributions to the discipline

Conferences organized through Sussex:

- 'Regional research conversations: Impact' (multi-disciplinary across arts and hums with SE AHRC IAA cluster, 2024);
- 'Doing Women's Film and Television History 6: Changing Streams and Channels' (with Film Studies colleagues, 2023) as part of the project *Jill Craigie: Film Pioneer* (with Sadie Wearing, LSE): 'British Women Documentary Film-makers', 1930 – 55, 5 April 2019 (AHRC supported)
- 'The Poetics and Politics of Documentary' (Sussex, July 2017, with A. Lebow)
- 'Mediated Memories': Journal of Media Practice symposium 13 July, 2009
- Sussex/Brighton AvPhD, symposium on practice-based PhDs in the moving image, 4 July 2007 (AvPhD supported)